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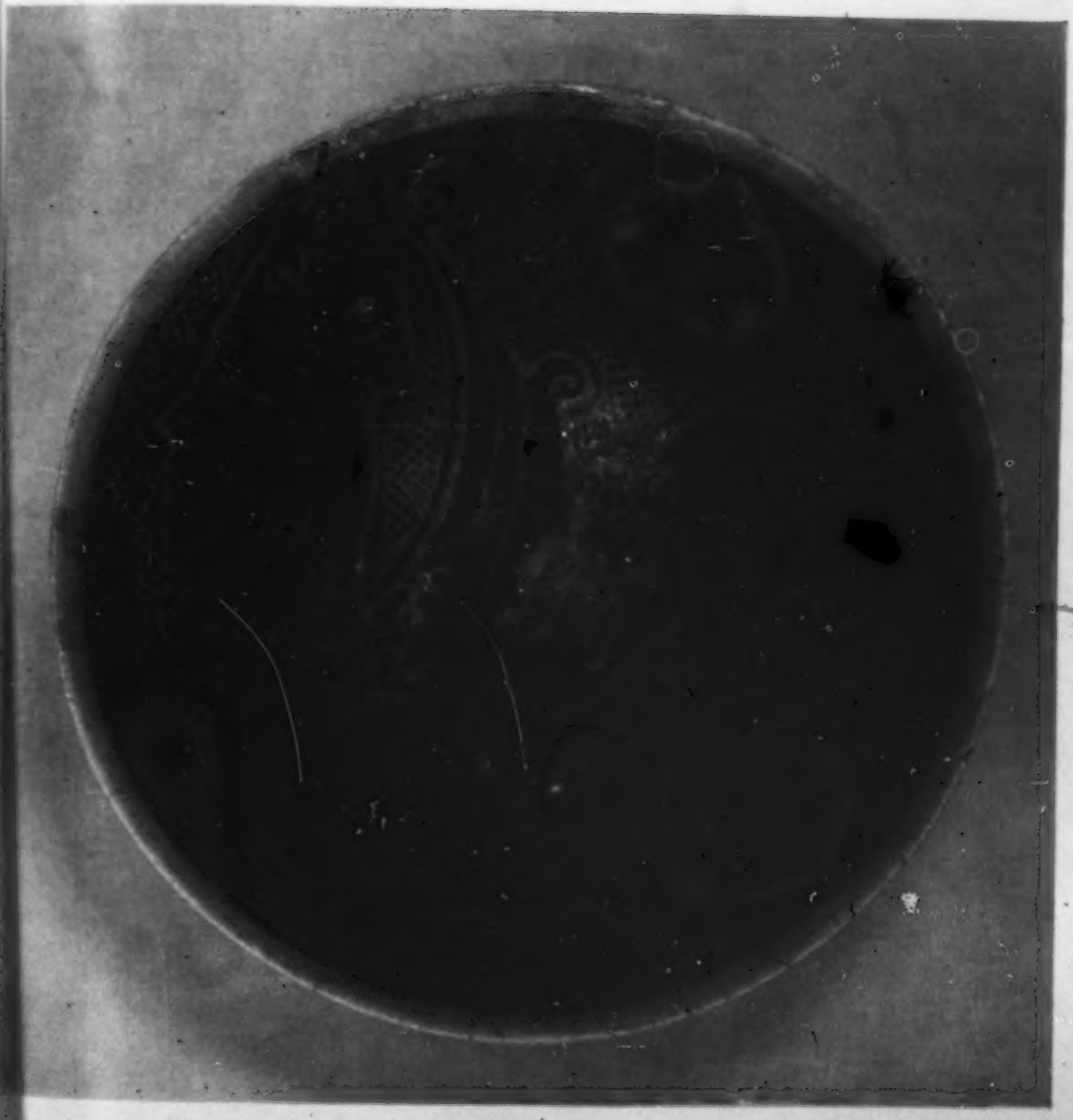
Islamic Pottery

800-1400 AD



Illustrated on front cover
92
Bowl
Convex side. Decorated in black slip under turquoise glaze
Persia: about 1150-1200
d 7¾in / 20cm
Published: *Survey* pl 744B; E J Grube, *The World of Islam*, London, 1966, colour plate 15

Colour transparency by courtesy of the Paul Hamlyn Group

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Islamic Pottery

800-1400 AD

An Exhibition arranged by the Islamic Art Circle
and held at the Victoria and Albert Museum
1 October to 30 November 1969

Foreword

The Museum and the collector have always furnished reciprocal benefits. The collector in building up his collection and his knowledge has usually had recourse for comparative purposes to the more or less systematized material in Museums, and not infrequently to the expertise accumulated in the appropriate Museum Departments. The Museum in its turn has benefited both by the gifts of collectors and by their discoveries in their own specialized fields. Islamic pottery is no exception. Before extensive excavation in Syria and Persia brought to light in quantity the medieval wares with which the present Exhibition is concerned, the Museum benefited to a notable degree by the accession of Turkish pottery under the Bequest of George Salting. Already, however, excavations in Egypt had led to generous gifts of medieval wares by Major W. J. Myers and G. D. Hornblower, a series extended between the Wars by gifts from Sir Charles Marling and the executors of Lady Marling. More recently, and particularly since the last War, in the field of medieval Persian pottery, there have been the benefactions of Sir Frank Brangwyn, Sir Alan Barlow and Ernest Marsh. All these in turn have made the collections a more useful source of instruction for the aspiring collector.

It has long been the policy of the Museum to foster these ties with the world of collectors. In 1948 we welcomed the anniversary Exhibition of the English Ceramic Circle, and in 196[illegible] that of the Circle of Glass Collectors. We are now delighted to extend a similar welcome to a relatively recently formed society, the Islamic Art Circle. The present Exhibition, approximating in extent to those of the two societies mentioned, represents only one facet of the Circle's interests, although a major one. Its riches will serve to emphasize what a wealth of fine things still remains in the hands of private collectors in this country.

John Pope-Hennessy
Director of the Victoria and Albert Museum

Islamic ceramics were already popular in England in the sixteenth and seventeenth centuries. Several pieces of Isnik pottery exist beautifully mounted by Elizabethan silversmiths.

Systematic collecting of Islamic pottery, however, only began in the nineteenth century, and by 1870 the Victoria and Albert Museum already had a very fine collection. The climate of the period was favourable to private collecting and inspired several collectors in the Islamic field, among whom George Salting and F. DuCane Godman, F.R.S., were perhaps the most prominent. Salting's collection was bequeathed to the Nation and is now in the Victoria and Albert Museum, and the Godman collection remains with his family. We are fortunate to be able to show pieces from this distinguished collection.

The early part of the present century saw the first Exhibition of Islamic Ware to be held in this country, at the Burlington Fine Arts Club in 1908. The next milestone was the International Exhibition of Persian Art, held at Burlington House in 1931. This stupendous exhibition inspired Dr Arthur Upham Pope to publish the six volumes of his monumental *Survey of Persian Art* (1939), in which the section on Ceramics was edited by himself. Since then several exhibitions have followed, notable among them the one organized by the Oriental Ceramic Society in 1950. In the same year Arthur Lane's brilliant book *Early Islamic Pottery* was published, followed in 1957 by the equally profound *Later Islamic Pottery*.

At present the interest in Islamic Art is growing. This encouraging phenomenon is one of the main reasons for the present exhibition. The wealth of Islamic pottery in private collections in the British Isles, however, is already very considerable, and selecting material for a representative exhibition on a fairly limited scale has therefore been an exercise in severe restraint, involving many reluctant exclusions.

On behalf of the Islamic Art Circle I wish to thank first of all the Director of the Victoria and Albert Museum, Mr John Pope-Hennessy, for agreeing to let us hold the Exhibition in the Museum, and for all the generous help afforded by him. I also wish to thank Mr Robert Charleston, Keeper of the Ceramics Department of the Victoria and Albert Museum, and Mr Ralph Pinder-Wilson, Assistant Keeper in the Department of Oriental Antiquities, the British Museum, for sharing with me the time-consuming task of selection: and in particular we are most grateful to Mr Pinder-Wilson for compiling the Catalogue. We hope this will become a useful introduction for those who are commencing an interest in Islamic pottery.

It is also my pleasant duty to thank Miss Cecilia Gray for doing, with one exception, all the photography, and Mr Gordon House for designing the Catalogue.

Two Islamic Art Circle members, Mr Roger Bluett and Mr Brian Morgan, very kindly agreed to arrange the objects, and we are especially grateful to them for their hard work and enthusiasm in carrying out this task.

The Textile Department of the Victoria and Albert Museum has kindly provided some carpets from amongst its treasures to decorate the walls for the occasion and we gratefully acknowledge our debt to Mr George Wingfield-Digby, Keeper of the Department of Textiles for his assistance.

Last but not least, we are most grateful to all the lenders, who agreed to part, for more than two months, with their cherished possessions.

Edmund de Unger
President of the Islamic Art Circle

Introduction

This exhibition attempts to show the development of style and technique in Islamic pottery over a period of six hundred years during which Islamic civilization reached maturity. The political and religious system was consolidated under the Caliphs of Baghdad whose edict at the beginning of the ninth century ran from Spain to Sind. It was an empire formed of peoples of diverse race, language and culture: the religion of Islam and the Arabic language gave it a single purpose and direction. Its cultural unity was expressed in common religious and social institutions: and was strong enough to prevail when political unity was disrupted by the rise of independent states and rival caliphates. It survived, too, invasion by the foreigner in the second half of our period – Turks in the eleventh century and Mongols in the thirteenth century. Indeed Islamic civilization was revitalized by these new elements.

In the seventh century the Arab conquerors removed the perennial barrier that had divided the countries of western Asia and those of the eastern and southern shores of the Mediterranean so that people and ideas were able to move freely between these two worlds. The art of Islam was born from the union of the artistic tradition of Persia rooted in the empires of the Ancient Orient and that of the Byzantine world based on Greco-Roman civilization.

Sculpture and painting have played no vital part in the Islamic world because of the orthodox and official proscription of the representation of the living creature in art. But so far from impoverishing its art, this restriction was a constant challenge to the Islamic artist's powers of invention. Certainly no other art has been bolder in exploring the possibilities of line and colour in the decoration of surfaces.

The pottery represented in the exhibition was made in Egypt, Syria, Mesopotamia and Iran: for these countries developed an industry already founded on well established tradition, and their products were exported far and wide in the Islamic world and even beyond. The history of the industry is clear – at least in broad outline – although details are still imperfectly known. Controlled excavations of Islamic sites which might have yielded precise data on chronology and production have been regrettably few. Technique and style have in large measure served as a guide – not wholly reliable. Precious information has been provided by the vessels themselves thanks to the custom of inscribing these with the name of their maker and the date and occasionally the place of manufacture.

Less is known about the organization of the industry. Where contemporary accounts mention the existence of a manufactory in a certain town, the identification of the particular ware must await the archaeologist's spade. The craftsman in the mediaeval Islamic world was more migrant than in the West: he set up where material and patron were available. This mobility is the reason why techniques and styles reached areas so far apart.

Islamic potters responded to changes of taste and to foreign influence such as that exercised by Chinese ceramics imported into the Near East. But if their immediate reaction was imitation they were quick to use the technique or style in creating something wholly new. Whatever the sources of designs the decoration is always handled in a felicitous manner.

The greater part of the objects exhibited here are luxury wares: and all except two are glazed. Whether or not they were made for everyday use is not always possible to determine. Many of the bowls may have been receptacles for fruit and sweetmeats, others for decoration. Some were evidently intended for a particular purpose such as the sprinkler (78) and the composite sweetmeat dish (141). Tiles, of course, were employed as wall revetment whether in religious buildings or palaces.

Glazed pottery was first made in the Near East. The polychrome glazed wares of Assyria, Babylon and Egypt were technically of a high quality. By the time of the Arab conquests, however, the tradition seems almost to have disappeared with the exception of a lead glazed ware characteristic of Syria and Egypt; and a green or turquoise alkaline glazed ware characteristic of Persia and Mesopotamia. The latter ware, often embellished with relief ornament, continued to be made in the early centuries of Islam (1 and 2). The lead glazed ware of Egypt was thinly potted and mould decorated in light relief; it was also manufactured in Mesopotamia in the ninth century.

In 750 AD the Caliphs of the Umayyad dynasty were replaced by those of the Abbasid house and the centre of power in the Islamic world shifted from Syria to Mesopotamia. The new capital city of Baghdad was founded in 762 AD. It was no doubt the presence of the court and administration that encouraged the development of the ceramic industry in Mesopotamia. In 836 AD the Caliph al-Mu'tasim moved the court to Samarrà, some hundred miles up the Tigris from Baghdad and there the Caliphs had their capital until 883 AD. Samarra today is a vast ruin site nearly twenty miles in length. Thanks to the excavations carried out by German archaeologists in the years before the First World War, the remarkable achievements of Islamic potters in the ninth century were fully revealed for the first time.

Baghdad seems to have been the most active pottery producing centre; another was Basra. No evidence of production has been found in Samarra – neither kilns nor kiln wasters – although the contemporary writer Yaq'ubi tells how Mu'tasim brought to the new foundation potters from Basra and Kufa.

Among the fragments of lead glazed relief ware found at Samarra were a few with traces of a metallic pigment on the surface. An almost complete dish of this type (4) has an overall lustre, now barely visible, covering the raised geometric strapwork. The technique (which will be described later) was evidently intended to produce the effect of a gold surface and it has been suggested that the ware was a substitute for vessels of precious metal.

Fragments of imported Chinese wares were found at Samarra. Knowledge of Chinese porcelains and

stoneware undoubtedly stimulated the potters of Mesopotamia in exploring new techniques. Thus, the so-called 'mottled' stoneware of T'ang China was imitated by covering the surface of the pottery bowl with a white slip which was then coated with a transparent yellowish lead glaze and splashed with copper-green, manganese-purple or iron-brown. Sometimes patterns were incised in the white slip and appear as reddish-brown under the glaze (3). This ware was made in many parts of the eastern Islamic world as late as the twelfth and thirteenth centuries.

A greater challenge to the Mesopotamian potter was the white porcelain of China. The white T'ang porcelain was imitated by applying to the pottery surface a clear glaze rendered opaque white by the introduction of tin oxide. There are examples of the lobed dish so characteristic of T'ang China. The Islamic potters, however, were not satisfied with mere imitation. They painted on the white tin glaze in cobalt-blue, copper-green and manganese-purple. The colours were fired simultaneously with the glaze, and tend to run like ink on blotting paper. Legible patterns in Kufic script are combined with random splashes of colour (9 to 11). This type was also made in Egypt (12) as well as in eastern Persia.

The most striking innovation of the Mesopotamian potteries was lustre painting. The lustrous pigment consisted of a compound of sulphur, silver and copper oxides painted on the fired tin glaze and fixed in a second firing in a reducing kiln. The result is a thin metallic film imperceptible to the touch and more or less lustrous. The technique was already in use by the glassmakers of Egypt. Its first appearance in Mesopotamia as an overall coating on lead glazed relief ware has already been discussed (4).

The earliest examples of lustre wares are painted in a polychrome palette of which the most striking colour is a ruby-red (18). In the second half of the ninth century a bichrome palette of brown and yellow is characteristic; in the tenth century the lustre was restricted to yellow in varying tones. The range of ornament in the ninth century is inconsiderable: the Sasanian wing palmette (15) and stylized flowers arranged symmetrically (17 to 19). Half-palmettes and fruit in the dish in fig. 20 is unusual. In the tenth century abstract ornament is superseded by animals and birds (21) and stylized human figures (22 and 23). The exact significance of these as portrayed on the bowl in fig. 22 is not yet clear.

From 874 AD to 999 AD the eastern provinces of Persia and the lands beyond the Oxus were united under the Samanids, a Persian dynasty. Their capital was Bukhara and their principal cities Samarkand and Nishapur where a distinctive ware was produced. The potters painted in coloured clay slips which they covered with a transparent lead glaze and fixed in the kiln. The examples exhibited are from Nishapur. The finest are the bowls and dishes painted with Kufic inscriptions in black or red on a white ground (24 and 25). The Arabic inscriptions are proverbs and good wishes to the owner of the vessel. Other examples are decorated with stylised flowers (27 and 28), half-palmettes (29) and fantastic flowers (31 and 32). One bowl (30) has in its centre what has been thought to be a Christian cross. This is not impossible since there was a Nestorian community in Nishapur at this time. Animals and birds are treated as decorative elements. The flying bird in the centre of the bowl in fig. 33 resembles a calligraphic flourish and the paired birds in fig. 39 are woven into the general design. The antlered creature in fig. 41 is rendered abstract by the geometric 'knots' on the body. In another interesting group, the decoration is painted in white on a dark ground (36) and the colourless lead glaze replaced by one tinged with green (35 and 39). One group seems to have been made exclusively in Nishapur. It is painted in thin colours – black, yellow, green and red – with many unrelated *motifs* (42 to 44).

Slip-painted wares were made too at other centres in Persia, notably at Sari, south of the Caspian. Characteristic of the Sari type are crudely drawn birds, flowers or interlacings (46).

Egypt, like the eastern provinces of Persia, became independent of the Caliphate of Baghdad in the ninth century. At the close of the tenth century the Fatimid family claiming descent from Fatima daughter of the Prophet, conquered Egypt. The Fatimids had already established their rule in Tunisia and declared themselves Caliphs. They ruled Egypt from 969 AD to 1171 AD from their capital at Cairo. The art of the Fatimid period is of great importance and its influence extended even beyond the Islamic borders.

Intact examples of Fatimid pottery are exceedingly rare. Many fragments have been found on the ruined site of Fustat, the earliest Muslim foundation of Cairo. To judge from these, Fatimid pottery can stand beside any in the Islamic world. Examples of the lustre painted wares only are included in the exhibition.
That the lustre painted wares of Mesopotamia were familiar to the Egyptian potters is evident from the many fragments found at Fustat. It is doubtful, however, whether lustreware was produced in Egypt before the Fatimid period. The secrets of the technique may well have been introduced by Mesopotamian potters since the earliest Egyptian pieces made at the close of the tenth century are clearly related to those of Mesopotamia. The fabric is coarser than the finely levigated clay of Mesopotamia. The jar (48) has the dotted contour panels which appear on the Mesopotamian dish with the horseman (23). The crescents which decorate the border of the latter are found on another Egyptian dish (49). The Egyptian potters were quick to develop their own distinctive style. Much use is made of floriated Kufic (50 and 51) which was developed in Egypt at this period. There are few finer examples of Fatimid painting than the scene of the cock fight depicted on the inside of the bowl in

fig. 53. It can be dated to the first half of the twelfth century; the style of drawing and the accurate observation anticipates the manuscript paintings executed in Baghdad a century later.

In 1171 AD the Fatimid Caliphate was overthrown by Salah ud-Din, or Saladin as he is known in Europe. His family, the Ayyubids, successively ruled Egypt and Syria for just under a century. The quality of Egyptian pottery already shows a decline in the closing years of the Fatimid period and lustre painted ware was no longer made in Egypt in the Ayyubid period. It has been suggested that in the unsettled conditions during this change of dynasty some of the Egyptian potters migrated to Syria and Persia and it can surely be no coincidence that lustre pottery appears in these two countries for the first time in the last two decades of the twelfth century.

Glazed pottery was already being produced as early as the 10th century in the northern as well as the eastern provinces of Persia. The wares of northern Persia may lack the quality and sophistication of the earlier wares of Mesopotamia and Nishapur but they have a certain vitality. They have one feature in common – their decoration consists of colour and manipulation of the pottery surface either by carving or incising in a white slip under a clear glaze – the 'sgraffiato' technique. This last was evidently an attempt to imitate engraved metalwork (55). At Amol, south of the Caspian, the technique was practised as late as the thirteenth century. Sometimes the incised designs were enhanced with areas of green (56). A variation of the technique occurs in the ware associated with the Garrus district of Kurdistan in north-western Persia. The background is cut away leaving the design in low relief (57). Revetment plaques covered with a clear green glaze were also made in this centre (58). By far the most impressive of the sgraffiato wares is that associated with Aghkand, south east of Tabriz. In these vessels the incised lines served to contain the colours of a polychrome palette (59).

Throughout the period, unglazed vessels destined for household needs were probably made in most centres of any importance. Many of these humbler vessels were decorated by pressure of finger or thumb on the still malleable clay, or with simple incised patterns. One type was made by pressing the unfired clay into a mould made usually of fired pottery. The fine jar in fig. 62 was made in a two-part mould, the contrasting bands of Kufic and naskhi script giving it a particular distinction. It is not surprising that its maker added the information that he was a citizen of Kashan. The pear-shaped bottle in fig. 63 is a type which has been found in many parts of the Near East. It is moulded and the pottery unusually thick; the mouth is a narrow aperture. Variously described as "bombs for containing naphtha" or as "aeolipyles", they are more likely to have been containers for some precious liquid, perhaps wine or scent.

The eleventh century in the Near East was dominated by the rise and establishment of the Seljuk Turks. Their empire included Persia and Mesopotamia, Syria and part of Asia Minor, and endured for just over a century. It was continued under their successors, the Atabegs in Persia, Mesopotamia and Syria, and the Seljuks of Rum in Anatolia. A particular style of architecture and art developed under these new and fastidious patrons.

In the course of the twelfth century the Persian potters succeeded in producing a body clay harder, thinner and whiter than that of previous wares. It has already been described how in the ninth century the potters of Mesopotamia imitated the porcelain wares of T'ang China by using an opaque white tin glaze. No doubt the discovery of the new body clay was in response to the fine Sung wares of China imported into the Near East at this time, in particular the wares known as Ting and ch'ing pai. The first is a stoneware with an ivory white glaze, the second a true porcelain with a slightly bluish glaze. Both wares are sometimes decorated with delicately incised or impressed designs.

The thinly potted white bowl in fig. 64 is incised under the glaze with a barely visible leaf scroll design. Another form of decoration is shown in the bowl in fig. 66. Translucent piercings are arranged in rows radiating from the centre. Another bowl (68) is moulded with a band of naskhi characters interspersed with winged quadrupeds and birds and enhanced with tiny pierced holes.

Vessels of the new body material were also decorated with monochrome glazes – turquoise or cobalt. The faceted bowls (69 to 71) are inspired by a metal original and the handled ewer with upturned spout and circular fluted body (74, 77, 78) is directly inspired by the splendid bronze or brass ewers made in Herat in the second half of the twelfth century.

The principal problem confronting the Islamic potters was to find a satisfactory way of painting on pottery. The coloured slips used by the potters of eastern Persia did not allow fluent painting. In the twelfth century Persian potters adopted another method. They carved outlines in relief on the new hard white body – these outlines prevented the colours from running in the kiln. This ware, known as *laqabi* is represented by three dishes (84 to 86). Another method was a revival of the east Persian technique of cutting a design under a black slip. With the addition of a clear turquoise or colourless glaze, the silhouette effect has great beauty and the designs are often surprisingly crisp and fluent (87 to 93).

It was suggested above that the technique of lustre painting was introduced into Persia and Syria by Egyptian potters after the fall of the Fatimid dynasty. In Syria the industry was established at Raqqa on the Upper Euphrates in the late twelfth century. Besides lustre painted wares, Raqqa also produced monochromes with moulded decoration. The body clay is not like the Persian but coarse and grey. The lustre is dull

brown and only rarely has the metallic sheen survived. The quality of drawing and design is as fine as on the contemporary Persian wares. Much use is made of large Kufic and naskhi inscriptions (94).

The earliest Persian lustreware was made at Rayy, an important city in the Middle Ages two miles south of Teheran. The early vessels (95 to 97) are clearly related to those of Fatimid Egypt. Like the Egyptian dish in fig. 53, the seated figures are reserved in a lustre ground, but the treatment in the Persian example is broader and the execution summary.

Another centre of lustre painting was Kashan about 125 miles south of Teheran. If the lustrewares of Rayy resemble the Egyptian, those of Kashan are wholly distinctive. They were being produced from the early thirteenth century until the second quarter of the fourteenth century. Characteristic of the Kashan style is the density of detail and the scratching of inner details in the lustre ground (98). The pottery forms are finely handled and the lustrous sheen often well preserved. The finest products of the Kashan lustre decorators are tiles. These were made to decorate the walls of religious buildings such as tombs and mosques; in some of these the mihrab (that is the decorated niche which indicates the direction of Mecca) was composed wholly of lustre-painted columns as well as tiles. For covering wall surfaces tiles were often made in the form of interlocking crosses and eight-pointed stars. Those in fig. 100 were made for the tomb known as the Imamzada Yahya at Veramin. Many lustre painted tiles are enhanced with turquoise and cobalt (102 to 104), and large inscriptions were sometimes moulded in relief (99).

Another school of lustre painting has been associated with the mediaeval city of Jurjan, of which the extensive ruins lie around the modern town of Gurgan, south-east of the Caspian. In 1943-4 large pottery storage jars were found. These contained among other wares lustre painted vessels. Because these were intact and the glaze and lustre as well preserved as on the day of firing, it has been thought that they were the stock of a merchant hidden against the coming of the Mongols who descended upon the city and destroyed it in 1220. Among the lustre-painted vessels are dated pieces ranging from 1204 to 1217; two pieces bear the signatures of Kashan potters. Wasters are said to have been found at Jurjan but no evidence of kilns. The 'Gurgan type' is well represented in the exhibition (105 to 124). Shapes are similar to those of Rayy and Kashan. Some pieces are painted in a style resembling but not identical with that of Kashan (105, 106, 108 to 116 and 118), while others are painted in the sparser style of Rayy (119, 120, 122 and 123). A distinctive *motif* is a chain pattern (105, 107, 109 and 111). This motif also occurs in a group of lustre painted vessels found in the course of excavations at Ghazni in Afghanistan. Like those at Gurgan, these were also stored in large pottery jars and were intact.

Unlike Kashan, Rayy and Gurgan did not survive the terrible devastation wrought by the Mongol hordes. The Mongol conquerors established the Ilkhanid dynasty. At the close of the thirteenth century, the Ilkhanid sovereign was converted to Islam and successive rulers of the house set out to rebuild the civilization with the same energy they had devoted to its destruction. The artistic style associated with the Ilkhanids shows a predilection for Chinese *motifs* such as the lotus, phoenix and cloud scroll. The influence of China also contributed to the closer observation of nature and painting on pottery becomes more naturalistic. In the second half of the thirteenth century another lustre-painting centre was established in the region of the modern town of Sultanabad. Examples of Sultanabad ware reflect the new taste such as the phoenix on the bowl in fig. 125 and the naturalistically drawn shrubs which form the background to the birds in fig. 127.

The ware known as *minai* (the Persian word for enamel) was made probably both at Rayy and Kashan. The technique was an elaborate one involving underglaze painting with the addition of overglaze enamels fixed in a second firing. An early piece is the tile in fig. 130: red enamel and gilding are employed sparingly on the turquoise glaze. A far wider range of colours is used in the bowls which are sometimes decorated with finely drawn narrative scenes which have the effect of manuscript miniatures (131 and 133). The full palette seems to have had a short life and the potiche (139), decorated in elaborate relief and a limited range of colours, probably belongs to the second half of the thirteenth century. A variant of the *minai* technique was used in the so-called *lajvardina* ware which was made at the end of the thirteenth and the beginning of the fourteenth centuries – perhaps in the Sultanabad region. Decoration in the Ilkhanid style is executed in red and white enamels and leaf gilding on a fine lapis blue glaze (140-142).

It was not until the close of the twelfth century that the Islamic potters discovered the technique of true underglaze painting. The Egyptian potters may have been the first to use a thin tractable glaze colour under a transparent alkaline glaze. The technique was later practised at Raqqa where black, blue and red were used (144 to 147).

Kashan is noted for its beautiful wares painted in underglaze black and blue (148 to 154) in blue (155) or in black under a clear turquoise glaze with occasional touches of cobalt (156 to 163). Some of the *motifs* are common to the Kashan lustrewares, but the beautifully drawn floral sprays and waterweed seem to be exclusive to the underglaze ware. Most were made in the first two decades of the thirteenth century.

Underglaze painted pottery was also made in the Sultanabad region. The finest are painted in black cobalt, turquoise and purple (165). Much commoner is a ware painted in black and one or two shades of blue; the typical design is based on panels of ornament radiating from the centre (166, 167). The type was also made in Syria (168). Sometimes human and animal forms are introduced, adding to the charm of an otherwise rather dry form of decoration (170 and 172).

Another type associated with the Sultanabad region is decorated in thick white slip outlined in black on a brownish-grey slip ground (173). This type, too, was copied in Syria (174).

Rakka was destroyed by the Mongols in 1259 AD and thereafter the industry seems to have been centred in Damascus where probably the copies of Sultanabad pottery were made. The Damascus kilns also produced lustrewares and the two beautiful alberellos – drug-jars – (179, 180) are worthy representatives of the Syrian tradition of pottery decoration.

R H Pinder-Wilson

The writer gratefully acknowledges the help given to him in the preparation of these introductory notes by Patricia, Countess Jellicoe.

Abbreviations

Bahrami
M Bahrami, *Gurgan Faiences*, Cairo 1949

Eumorfopoulos Catalogue
R L Hobson, *The George Eumorfopoulos Collection, Catalogue of the Chinese, Corean and Persian Pottery and Porcelain*, volume VI, Chinese Pottery, Corean and Persian Wares, and recent additions, London 1928

Godman Collection
The Godman Collection of Oriental and Spanish Pottery and Glass, 1865-1900, London 1901

Later Islamic Pottery
Arthur Lane, *Later Islamic Pottery: Persia, Syria, Egypt, Turkey*, London 1957

OCS
Catalogue of an exhibition of Early Islamic wares from April 16th to June 7th 1950. *Transactions of the Oriental Ceramic Society* 1949-1950, volume 25

Olsen Collection
Catalogue of the Olsen Collection of Persian Pottery and works of art sold at Sotheby & Co, Monday, 8th June 1964

Survey
A U Pope (editor) *A Survey of Persian Art from Prehistoric Times to the Present*, London 1939, 6 volumes

Tiles
H Wallis, *The Godman Collection: Persian Ceramic Art belonging to Mr F Du Cane Godman, FSA . . . The Thirteenth century Lustred Wall-tiles*, London 1894

1
Jar
Relief moulded under green glaze
Mesopotamia: 8th-9th century
h 11½in / 29·2cm

2
Bottle
Relief and stamped decoration under green glaze
Persia: 8th-9th century
h 11½in / 29·2cm
Published: *Survey* pl 193A

3
Bowl
Incised decoration under a colourless glaze splashed with green, orange and manganese
Persia: 10th-11th century
d 9½in / 24cm

4
Dish
Flat rim. Moulded decoration and painted overall in lustre with touches of green
Mesopotamia: 9th century
d 7½in / 19cm

1

3

4

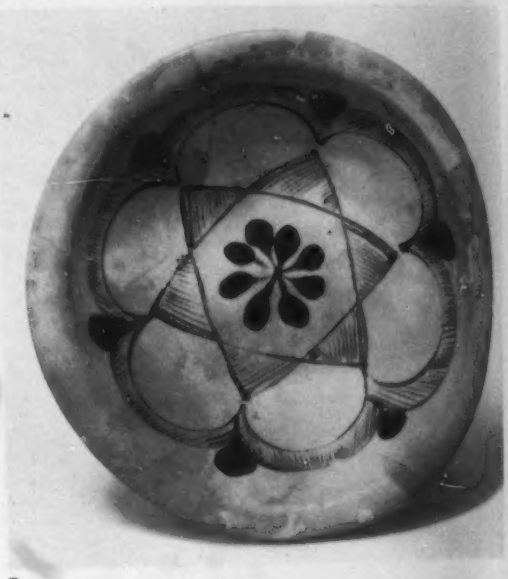
5
Bowl
Everted lip and curving side. Painted in cobalt on white tin glaze. Inscribed in Kufic script: 'made by Abu . . .'
Mesopotamia: 9th century
d 5½in / 14cm

6
Dish
Painted in cobalt on tin glaze
Kufic inscription:
'Blessing to the owner: made by Muhammad al- . . .
Mesopotamia: 9th century
d 8¼in / 21cm

7
Dish
Everted rim. Painted in cobalt on white tin glaze
Mesopotamia: 9th century
d 10in / 25·4cm

8
Bowl
Shallow with everted rim and convex side. Painted in cobalt on white tin glaze
Mesopotamia: 9th century
d 8in / 20·3cm

5



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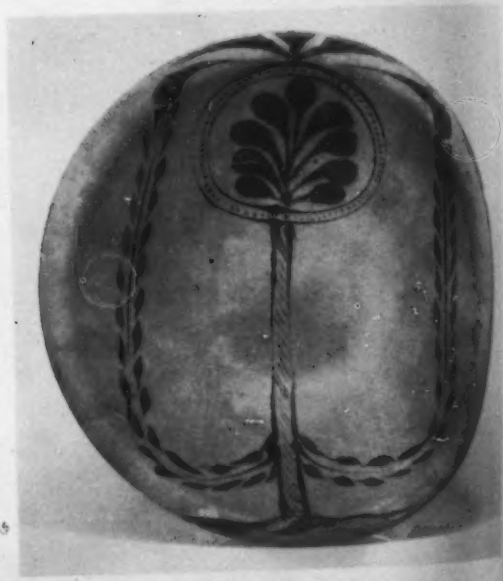


8

9
Bowl
Painted in cobalt on white tin glaze
Mesopotamia: 9th century
d 4¾in / 12cm

10
Bowl
Everted rim and convex side. Painted in cobalt and with green splashes on white tin glaze
Arabic inscription in Kufic script:
'Made by ... (?)'
Mesopotamia: 9th century
d 6in / 15·2cm

11
Dish
Everted rim. Painted in cobalt and green on tin glaze
Mesopotamia: 9th century
d 9½in / 24·8cm

12
Bowl
Everted rim and convex side. Splashed with green on tin glaze
Egypt (Fayyum): 9th-10th century
d 9½in / 24cm

9

11

10

12

13
Dish
Painted in green and manganese on a white tin glaze
Egypt: 10th-11th century
d 8¾in / 22·2cm
Published: *F. Sarre & F. R. Martin*, Die Austellung von Meisterwerken Muhammedanischer Kunst in München 1910, Munich, 1912, vol. II, taf. 89.

14
Bowl
Flat rim and convex side. Painted in two shades of lustre. On outside, four roundels each with diagonal strokes, all on a hatched ground
Mesopotamia: 9th century
d 7¼in / 19·7cm

15
Bowl
Everted rim and slightly convex side. Painted in two shades of lustre. On outside, three roundels each with broad oblique strokes, all on a hatched ground
Mesopotamia: 9th century
d 5½in / 14·6cm

16
Bowl
Everted rim, convex side. Painted in olive green lustre. On outside, roundels of hatched strokes in ruby lustre
Mesopotamia: 9th century
d 10½in / 26·7cm

13

15

14

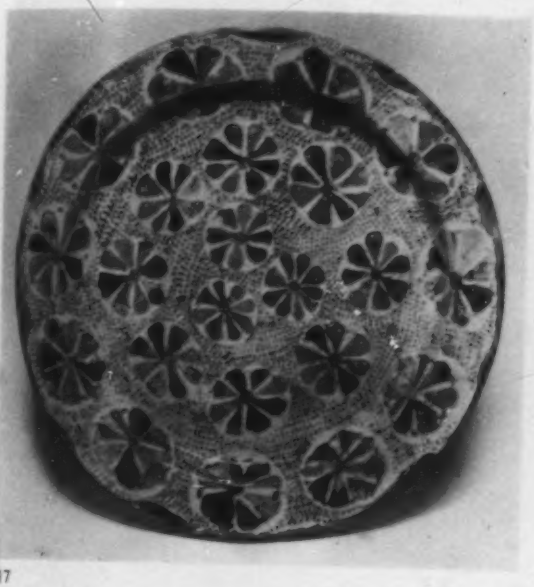
16

17
Platter
Painted in two shades of lustre. On outside, four roundels about a central roundel containing hatchings all on a hatched ground
Mesopotamia : 9th century
d 16in / 40·6cm

18
Dish
Rim curving upwards and outwards; broad foot rim. Painted on inside with olive-green, golden and ruby lustre and on outside with ruby lustre
Mesopotamia : 9th-10th century
d 10½in / 26·7cm
Published : *Olsen Collection*, no 48

19
Dish
Painted in two shades of lustre. On outside, hatched roundels on a hatched ground
Mesopotamia : 9th century
d 15in / 38cm

20
Dish
Straight upright rim. Painted in lustre
Mesopotamia : 9th century
d 9in / 22·9cm



17

19

20

21
Bowl
Painted in lustre
Mesopotamia: 9th-10th century
d 8⅝in / 22·2cm

22
Bowl
Slightly everted lip and convex side. Painted in pale yellow lustre. On outside, five roundels of concentric circles, on a ground of 'commas'
Mesopotamia: 10th century
d 7⅛in / 18·5cm

23
Bowl
Slightly flaring rim and slightly convex side. Painted in yellow lustre. On outside, five roundels with dotted interiors and on base *baraka*, 'blessing', inscribed in Kufic script
Mesopotamia: 10th century
d 9⅛in / 23·2cm
Published: *Olsen Collection*, no 46

24
Bowl
Straight sided. Slip painting in black and red on white under colourless glaze. Arabic inscription in Kufic script: 'Generosity is (one) of the qualities of the blessed – Peace and blessing'
Persia (Nishapur): 9th-10th century
d 13⅜in / 35cm

21

23

22

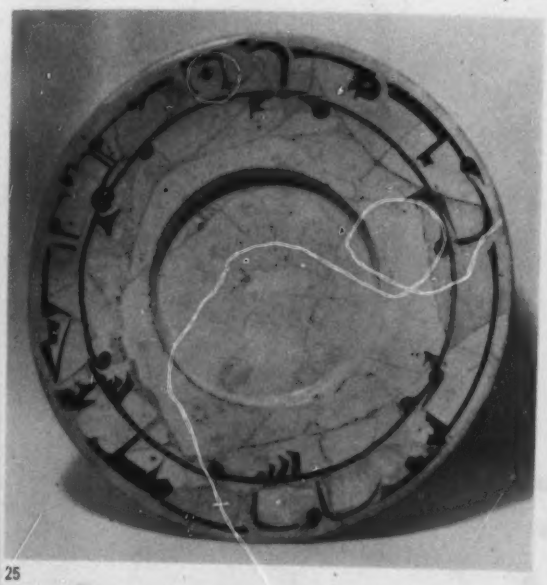
24

25
Platter
Slip painted in red and black on white. Two bands of Arabic in Kufic script
Persia (Nishapur) : 9th-10th century
d 14½in / 36·8cm

26
Bowl
Straight sided conical. Slip painting in brown on white. On outside, three inscriptions radiating from base
Persia (Nishapur) : 9th-10th century
d 12⅝in / 32cm

27
Bowl
Straight sided. Slip painting in dark brown and red on white under colourless glaze
Persia (Nishapur) : 9th-10th century
d 7½in / 19cm

28
Bowl
Straight sided conical. Slip painted in black and red on white under colourless glaze
Persia (Nishapur) : 9th-10th century
d 5¼in / 13·3cm



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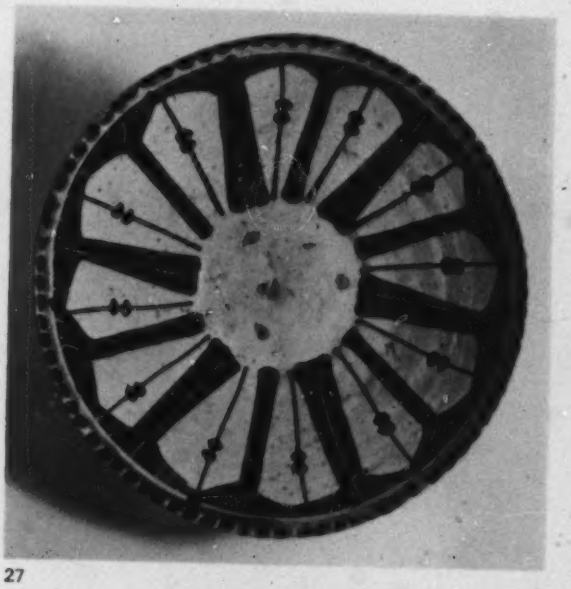

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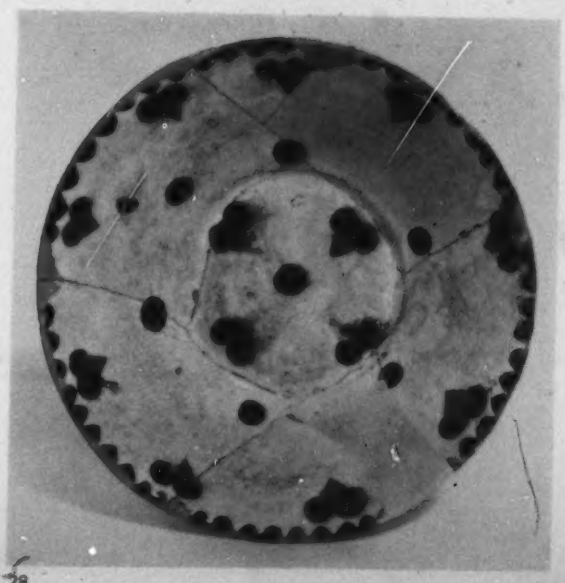


28

29
Bowl
Side slightly convex. Slip painting in dark brown on white under transparent slightly yellowish glaze
Persia (Nishapur) : 9th-10th century
d 9¼in / 23·5cm

30
Bowl
Side slightly concave. Slip painting in yellow, black, green and aubergine on white. On outside, pointed leaves and hatchings
Persia (Nishapur) : 9th-10th century
d 8¾in / 22·2cm

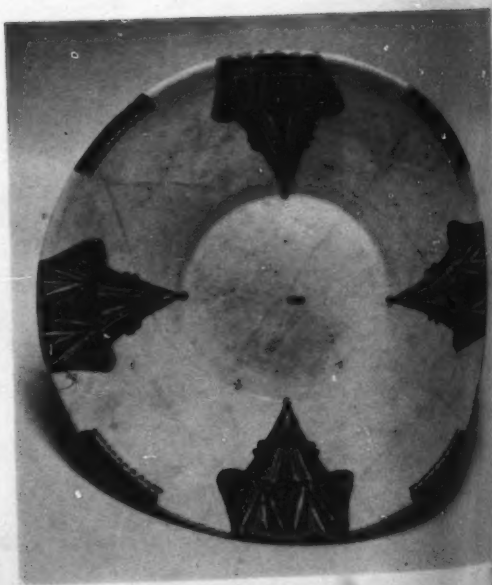
31
Bowl
Straight sided conical. Slip painted in red and manganese on white. The Arabic word *al-yumn*, 'Good fortune' in Kufic, repeated four times
Persia (Nishapur) : 9th-10th century
d 15in / 38cm

32
Bowl
Slip painting in black and red on white
Persia (Nishapur) : 9th-10th century
d 10½in / 26·7cm

29

31

30



32

33
Platter
Slip painted in manganese on white under colourless glaze
Persia (Nishapur) : 9th-10th century
d 14in / 35·5cm

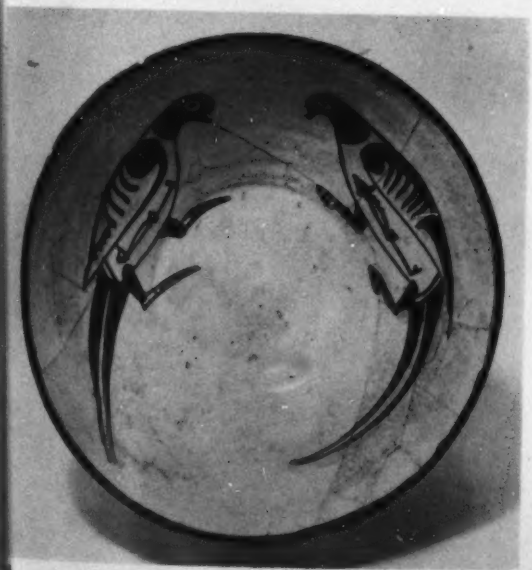
34
Bowl
Straight sided conical. Slip painting in black on white; aubergine on rim. Breasts of birds inscribed with Arabic word *baraka*, 'blessing', in Kufic script
Persia (Nishapur) : 9th-10th century
d 9½in / 24·7cm

35
Bowl
Straight sided conical. Slip painting in white on brown under a transparent green glaze. Arabic words in floriated Kufic script: in centre *Ihmad*, 'Give praise': and in border, *al-yumn . . . al-baqā* 'good fortune . . . and perpetuity'
Persia (Nishapur) : 9th-10th century
d 11¼in / 28·5cm

36
Vase
Painted in white slip on a ground of black slip under a colourless glaze with bands of Arabic in Kufic script
Persia (Nishapur) : 9th-10th century
h 3½in / 9·5cm

33

35



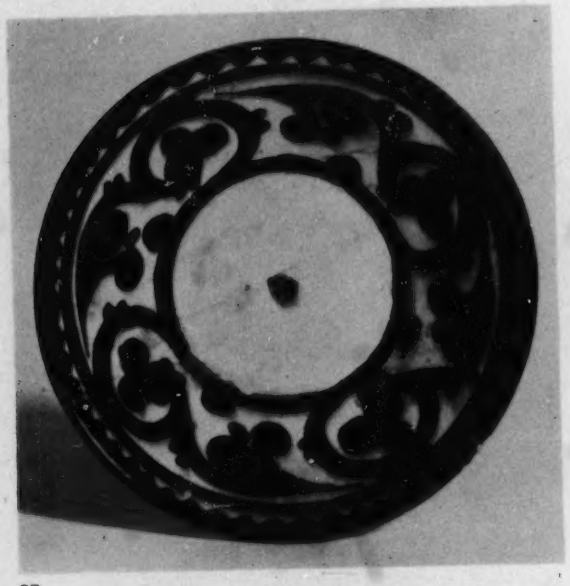
36

37
Bowl
Straight sided. Slip painting in aubergine on white
Persia (Nishapur) : 9th-10th century
d 5½in / 14cm

38
Bowl
Straight sided conical. Slip painted in yellow, manganese and white on brown under colourless glaze
Persia (Nishapur) : 9th-10th century
d 5in / 12·7cm

39
Bowl
Straight sided. Slip painted in white on brown under a transparent green glaze
On back, hatched triangles
Persia (Nishapur) : 9th-10th century
d 9½in / 24cm

40
Bowl
Slip painted in black on white under a slightly greenish glaze
Persia (Nishapur) : 9th-10th century
d 7in / 17·8cm



37

39

38

40

41
Bowl
Straight sided. Slip painted in brown on white under a transparent yellow glaze. Band on rim consists of repetition of Arabic word *baraka*, 'blessing', in Kufic script
Persia (Nishapur) : 9th-10th century
d 15$\frac{1}{2}$in / 38·7cm

42
Bowl
Slightly everted rim; convex side; slip painted in black, yellow and green; on outside, a border of chevrons in black below rim.
Persia (Nishapur) : 9th-10th century
d 7in / 17·8cm

43
Bowl
Painted in green, yellow and black
Persia (Nishapur) : 9th-10th century
d 6$\frac{3}{8}$in / 16·2cm

44
Bowl
Slip painted in green, yellow, black and red
Persia (Nishapur) : 9th-10th century?
d 8$\frac{1}{4}$in / 21·6cm

41

43

42

44

45
Platter
Painted in white slip under a transparent yellow glaze. On rim, simulated Kufic characters repeated
Persia (Nishapur?): 10th–11th century
d 11⅜in / 29·5cm

46
Bowl
Side slightly convex. Slip painted in yellow, brown, green and manganese under colourless glaze
Persia (Sari type): 10th–11th century
d 11⅜in / 29·2cm

47
Dish
Broad almost flat rim. Slip painted in brown and aubergine on white under colourless glaze
Persia (Sari type?): 10th–11th century
d 13in / 33cm

48
Jar
Painted in lustre
Egypt: late 10th century
h 5¼in / 13·3cm

45

47

46

48

49
Shallow bowl
Painted in yellow lustre. Arabic phrase 'blessing to its owner' in Kufic script repeated
Signature on base
Egypt: late 10th century
d 9in / 22·9cm

50
Bowl
Straight side sloping outwards. Painted in yellowish lustre
Egypt: 11th century
d 16in / 40·6cm

51
Dish
Painted in golden yellow lustre
Egypt: 11th-12th century
d 9in / 22·9cm

52
Shallow bowl
Painted in yellowish lustre
Egypt: 11th century
d 11¼in / 29·2cm

49

51

52

53
Bowl
Curving side. Painted in copper lustre. On outside, concentric circles on a hatched ground
Egypt: 12th century
d 9in / 22·9cm

54
Bowl
Everted rim; curving side. Painted in yellowish lustre
Egypt: 12th century
d 4in / 10·2cm

55
Bowl
Straight sided conical. Incised decoration on white slip under a colourless glaze. The rim edge painted green
Persia: 10th-11th century
d 7in / 17·8cm

56
Bowl
Straight sided conical. Incised decoration in white slip and painting in green under a colourless glaze
Signed: Sayyid Rustam Muhammad
Persia (Amul type): 13th century
d 8in / 20·3cm

53

55

54

56

57
Bowl
Side slightly convex. Carved in 'champlevé' style under colourless glaze
Persia (Garrus district) : late 12th-13th century
d 7in / 17·8cm

58
Tile
Carved in 'champlevé' style under a green glaze
Persia (Garrus district): 11th-12th century
15×11½in / 38×29·2cm

59
Dish
Incised and painted in green and brown. Outside unglazed
Persia (Aghkand type) : 12th-13th century
d 11⅜in / 29·8cm
Published : *Survey* pl 609A

60
Bowl
Side straight and then curving to foot rim. Incised decoration under green glaze
Persia : 11th-12th century
d 7in / 17·8cm

57

59

60

61
Dish
Incised and painted in yellow, green and aubergine on white slip under a colourless glaze
Persia: 13th century
d 8$\frac{1}{8}$in / 20·8cm

62
Jar
Moulded in relief: a band of Arabic in *nashkhi* script between two others in Kufic script. Inscriptions include: 'Made by Qashi (i.e. of Kashān)'
Persia: about 1200
h 7in / 17·8cm

63
Flask
Mould decorated
Persia: 11th-12th century
h 6$\frac{3}{4}$in / 17cm

64
Bowl
Straight sided conical on highish foot. Carved under a creamy tin glaze with leaf scrolls.
Persia: 12th century
d 8in / 20·3cm

61

63

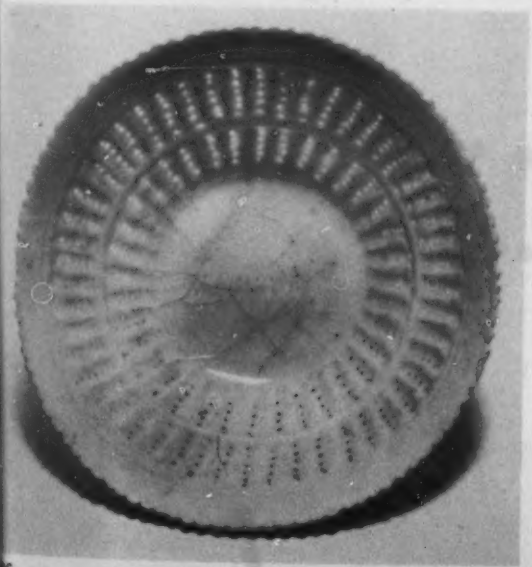
62

64

65
Dish
Raised on five feet. Clear glaze
Persia: 12th-13th century
d 5½in / 14·7cm

66
Bowl
Straight sided conical. Moulded and decorated with piercings under a clear glaze
Persia: late 12th-early 13th century
d 6¼in / 15·5cm
Published: *Bahrami* pl VI (a)

65



66

67
Beaker
Moulded and pierced decoration under a transparent colourless glaze: a frieze of scrolling ornament
Persia: 12th century
h 3½in / 9·9cm

68
Bowl
Moulded with band of *naskhi* and winged quadrupeds and birds in relief, the ground with tiny pierced holes, all under a colourless glaze. 'Muhammad' incised on base
Persia: 12th century
d 6in / 15·2cm
h 4¼in / 11·5cm

67

68

69
Bowl
Moulded with eight sides and relief decoration of royal investiture and paired sphinxes alternately in panels, all under a turquoise glaze
Persia: about 1150-1200
d 7¼in / 18·3cm
h 5in / 12·7cm

70
Bowl
Moulded decoration under cobalt glaze
Persia: late 12th century
d 6in / 15·2cm
h 4¼in / 10·8cm

71
Bowl
Moulded decoration under turquoise glaze
Persia: 13th century
d 7in / 17·8cm

72
Ewer
Moulded decoration under turquoise glaze
Persia: 13th century
h 14¼in / 36·8cm

69

71

70

72

73
Jug
Moulded with band of *naskhi* below shoulder
Persia: late 12th-early 13th century
h 9in / 22·9cm

74
Ewer
With white glaze
Persia: 13th century
h 10¾in / 27·3cm

75
Jar
Moulded decoration under turquoise glaze
Persia: late 12th-early 13th century
h 9in / 22·9cm
Published: *Bahrami* pl IX

76
Flask
Moulded under a turquoise glaze
Persia: 13th century
h 12⅜in / 31·4cm
Published: *Bahrami* pl XI

73

75

74

76

77
Ewer
Turquoise glaze
Persia: 13th century
h 14in / 35·5cm

78
Sprinkler
Moulded with thirteen facets on body
Turquoise glaze
Persia: 13th century
h 7½in / 19cm

77

78

79
Ewer
Incised plant ornament on shoulder. Blue streaks on body under colourless glaze
Persia: late 12th century
h 10½in / 26·7cm
Published: *OCS* no 45

80
Lion
Turquoise glaze with stroke of cobalt on haunch
Persia: 13th century
h 7½in / 18·1cm

79

80

81
Saucer
Turquoise gla
Persia : 12th-13th century
d 4½in / 12cm

82
Bowl
Straight sided conical. Incised decoration under turquoise glaze
Persia : 13th century
d 7⅛in / 18·8cm

83
Tile
Moulded under colourless transparent glaze. From Ghazni (Afghanistan)
Persia (Ghorid) : about 1150-1200
3×3½in / 7·6×8·9cm

84
Dish
Carved decoration with painting in manganese and two shades of blue under colourless glaze
Persia (*laqabi* ware) : mid 12th century
d 14in / 35·5cm

81

83

82

84

85
Dish
Carved and painted in turquoise, cobalt and purple
Persia (*laqabi* type): 12th century
d 9in / 22·9cm

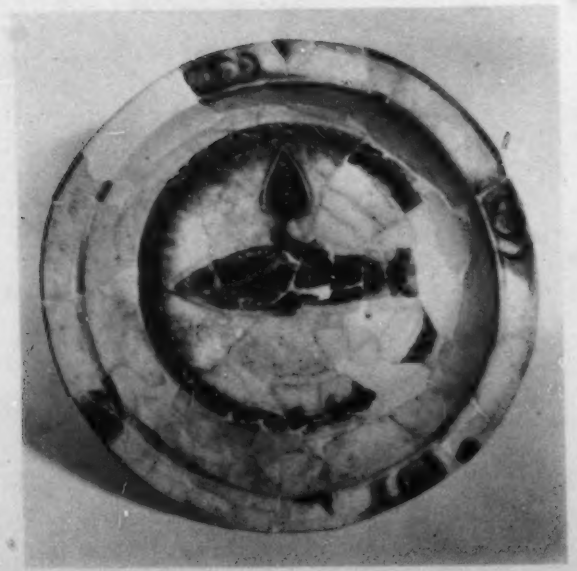
86
Dish
Flat rim above cavetto: carved and painted under the glaze in aubergine and two shades of blue
Persia (*laqabi* type): 12th century
d 11¼in / 29·9cm

87
Cup
Decorated in black slip under colourless glaze
Persia: about 1150-1200
h 6in / 15·2cm

88
Cup
Incised black slip under colourless glaze. Band of *naskhi* script below rim
Persia: late 12th-early 14th century
h 5¼in / 13cm

85

87



86

88

89
Bowl
Decorated in black slip under colourless glaze
Persia: late 12th century
d 5½in / 14cm

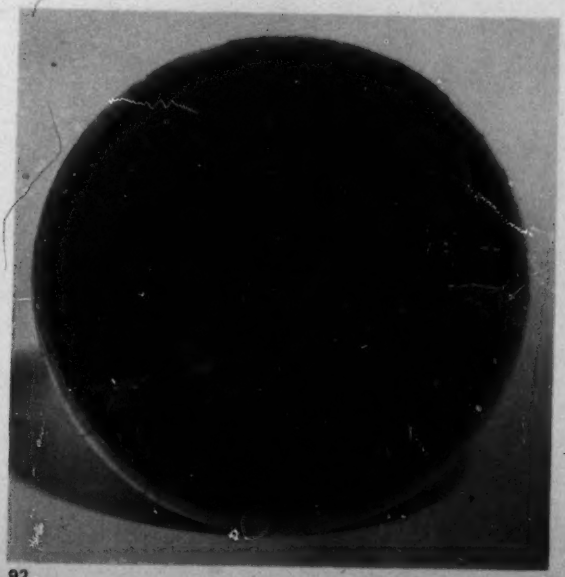
90
Cup
Black slip silhouette under clear turquoise glaze
Persia: about 1150-1200
h 5⅛in / 13cm

91
Bottle
Decorated in slip under turquoise glaze
Persia: late 12th century
h 10in / 25·4cm

92
Bowl
Convex side. Decorated in black slip under turquoise glaze
Persia: about 1150-1200
d 7⅞in / 20cm
Published: *Survey* pl 744B; E J Grube, *The World of Islam*, London, 1966, colour plate 15

89

91



92

93
Cup
Decorated in black slip under torquoise glaze
Persia: about 1150-1200
h 5in / 12·6cm
Published: *Eumorfopoulos Catalogue*
F.415 pl LXXII

94
Bowl
Straight sided conical. Painted in brown lustre. In centre, the Arabic word *as-sirr* (?), 'health', in Kufic script reserved in lustre
Syria (Raqqa): early 13th century
d 8¾in / 22·2cm
Published: *OCS* 103

95
Ewer
Painted in lustre
Persia (Rayy): late 12th century
h 12in / 30·5cm

96
Dish
Flat rim. Painted in lustre
Persia (Rayy): late 12th-13th century
d 14in / 35·5cm
Published: *Bahrami* pl XXXVI (a)

93

95

94

96

97
Bowl
Shallow with flighish foot. Painted in lustre ranging from pale yellow to brown. Border of Kufic contains benedictory phrases. On outside volute scrolls within panels
Persia (Rayy) : late 12th-early 13th century
d 7¾in / 19·8cm

98
Ewer
Painted in lustre : foliated Kufic around neck
Persia (Kashan) : late 12th-early 13th century
h 8¾in / 21·2cm
Published : *Survey* pl 718 (C)

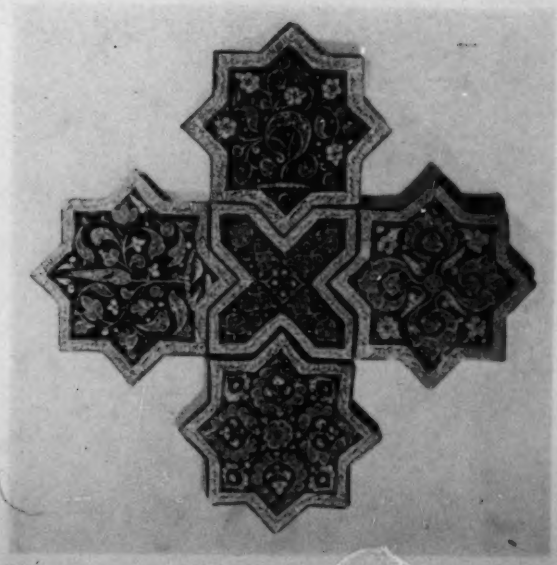
99
Angle wall tile
Painted in lustre and two shades of blue
Persia (Kashan) : about 1225
h 17in / 43·2cm
Published : *Tiles* pl XIII ; *Godman Collection* p 19 no 130 pl XXIII (406)

100
Four star tiles and a cross tile
Painted in lustre
Persia (Kashan) : about 1260
w 12in / 30·5cm each
Published : *Tiles* pl XXX, XXXII, XXXIV-XXXVI

97

99

98



100

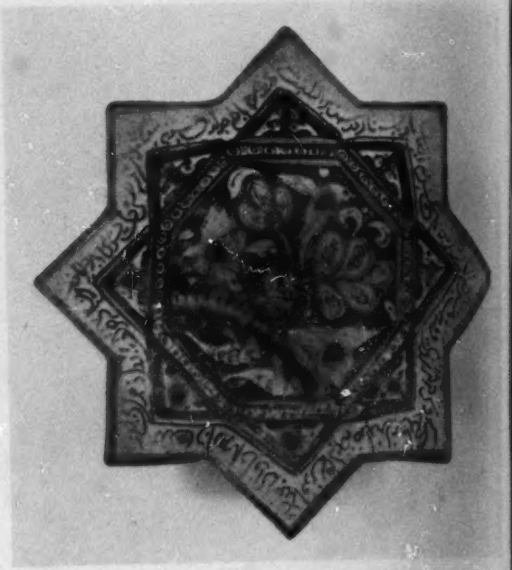
101
Star tile
Flat base. Painted in lustre
Persia (Kashan) : about 1260
w 11½in / 29·2cm
Published : *Godman Collection* pl XVII (413)

102
Fragmentary pilaster tile
Painted in lustre and two shades of blue
Persia (Kashan) : about 1300
15½×7in / 39·4×17·8cm
Published : *Tiles* pl XII ;
Godman Collection p 21, no 143, pl XXI (156)

103
Tile .
Painted in lustre and two shades of blue. Border inscribed with Persian verses in *naskhi* script
Persia (Kashan ?) : about 1290
w 8¼in / 21cm

104
Star tile
Painted in lustre and cobalt
Persia (Kashan) : early 14th century
w 7½in / 19·8cm

101



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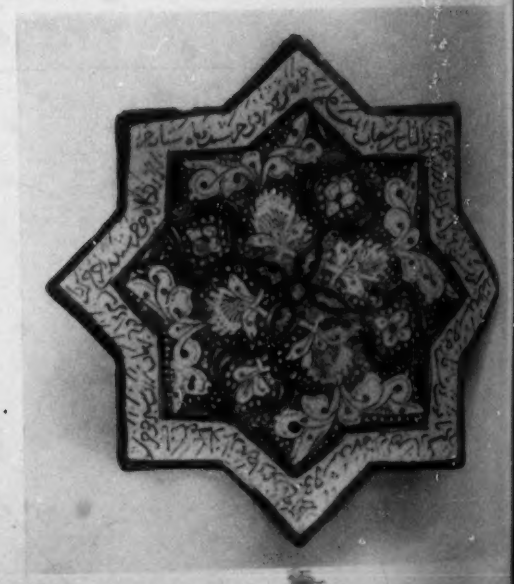
102



104

105
Ewer
Painted in copper lustre and cobalt
Persia: late 12th-early 13th century
h 8in / 20·3cm

107
Bottle
Painted in lustre
Persia: 13th century
h 7¾in / 19·8cm

106
Bowl
Painted in lustre and blue. Inscribed is dated 614H (AD1217). On outside a band of 'chain' ornament
Persia:
d 9in / 22·9 cm
Published: *Olsen Collection* no 111

108
Bowl
Straight sided conical. Painted in lustre and cobalt. On outside, band of *naskhi* reserved in lustre above 'chain' ornament
Persia: late 12th-early 13th century
d 8¼in / 20·7cm
Published: *Bahrami* pl LXXVIII

105

107

106

108

109
Spouted ewer
Painted in lustre
Persia: late 12th-early 13th century
h 8¾in / 22·2cm

110
Bowl
Straight sided conical. Painted in lustre – golden on inside and copper on outside – with touches of cobalt. Band of Kufic script below rim: Persian verses in centre. On outside, band of *naskhi* script reserved in lustre above a frieze of 'chain' ornament
Persia: early 13th century
d 7¾in / 19·8cm

111
Bottle
Painted in lustre
Persia: late 12th-early 13th century
h 7¾in / 19·8cm

112
Bowl
Painted in lustre. On outside, a band of *naskhi*
Persia: 13th century
d 9¼in / 23·5cm
Published: *Olsen Collection* no 107

109

111

110

112

113
Bowl
Straight sided, conical. Painted in lustre and cobalt. On outside, band of large Kufic
Persia: early 13th century
d 8¾in / 22·6cm
Published: *Bahrami* pl LXXI

114
Jug
Painted in lustre and blue. Band of Kufic on inside of mouth
Persia: 13th century
h 13¾in / 34·9cm
Published: *Bahrami* pl LXXIX

115
Bowl
Straight sided conical. Painted in lustre – golden on inside and copper on outside – with a splash of turquoise in the centre. On outside a frieze of round leaves
Persia: 13th century
d 10¼in / 26·8cm

116
Bowl
Straight sided conical. Painted in greenish yellow lustre and cobalt with touches of turquoise
On outside, broad band of Kufic reserved in lustre
Persia: 13th century
d 8¾in / 22cm

113

115

114

116

117
Ewer
Moulded with nineteen ribs. Painted in brownish lustre
Persia: 13th century
h 13¾in / 34·9cm
Published: *Bahrami* pl LXVI

118
Dish
Painted in lustre
Persia: early 13th century
d 10¾in / 27·3cm

117

118

119
Aquamanile
Moulded in the form of an ox. Painted in lustre
Persia: late 12th-early 13th century
h 5¼in / 13·4cm
Published: *Bahrami* pl XCVIII (b)

120
Aquamanile
Moulded in the form of a seated lion. Painted in copper lustre
Persia: late 12th-early 13th century
h 6in / 15·2cm
Published: *Bahrami* pl XCVIII (a)

119

120

121
Jug
Painted in lustre on a cobalt ground
Persia: late 12th-early 13th century
h 4¼in / 11cm

122
Aquamanile
Painted in lustre on cobalt glaze
Persia: late 12th-early 13th century
h 5in / 12·7cm

123
Aquamanile
Painted in lustre on a blue glaze
Persia: 13th century
h 14¼in / 36·9cm
Published: *Bahrami* pl XCVII

124
Vase
Painted in lustre on a blue glaze
Persia: 13th century
h 12in / 30·5cm
Published: *Bahrami* pl XCV

121

123

122

124

125
Bowl
Flat rim turned inwards. Painted in lustre and cobalt. On outside, a band of simulated Kufic in blue above roundels containing scrolling
Persia (Sultanabad district) : late 13th-early 14th century
d 6⅜in / 16·9cm

126
Bowl
Convex side. Decorated in lustre and two shades of blue
Persia (Sultanabad district) : early 14th century
d 8½in / 21·6cm

127
Bowl
Convex side. Painted in lustre, blue and green. On outside, arabesque medallions
Persia (Sultanabad type) : early 14th century
d 8⅛in / 20·7cm
Published : *OCS* no 112

128
Tile
Painted in lustre and two shades of blue
Persia (Sultanabad district) : late 13th-early 14th century
w 8in / 20·3cm

125

127

126

128

129
Star tile
Painted in lustre and blue
Persia: early 14th century
h 8⅛in / 20·7cm

130
Tile
Relief moulded. Decorated with gilding and red enamel on turquoise glaze
Persia: late 12th century
14⅛×6¼in / 36·2×15·9cm

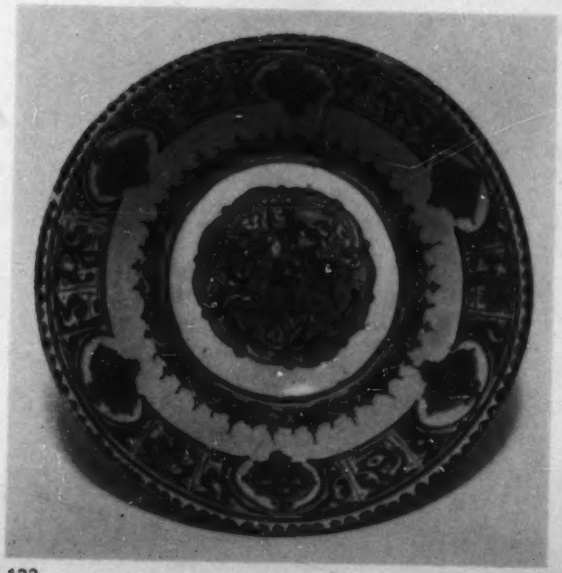
131
Bowl
Convex side. Decorated with overglaze enamels and underglaze colours: purple, black, blue, turquoise and brown. On outside a band of *naskhi* in turquoise above arabesque scrolls, bearing the date 617H (AD 1220)
Persia:
d 6⅜in / 16·8cm
Published: *Survey* pl 692A and B

132
Bowl
Straight sided conical. Decorated in underglaze colours and enamels: turquoise, red, black, brown and two shades of blue. On outside a band of Kufic between borders of diaper patterns
Persia: late 12th-early 13th century
d 7½in / 19·7cm

129

131

130



132

133
Base of bowl
Painted in underglaze colours and enamels with gilding
Persia : late 12th-early 13th century
w(max) 5in / 12·7cm

134
Cup
Painted in underglaze colours and enamels
Persia : late 12th-early 13th century
h 5¼in / 13·4cm

135
Bowl
Straight sided conical. Painted in underglaze colours and enamels
Persia : late 12th-early 13th century
d 6in / 15·2cm
Published : *Bahrami* pl XXXIV

136
Bowl
Convex side. Decorated in underglaze colours and enamels : blue, black and green. On outside, a band of *naskhi*
Persia : late 12th-early 13th century
d 6¼in / 15·9cm

133

135

134

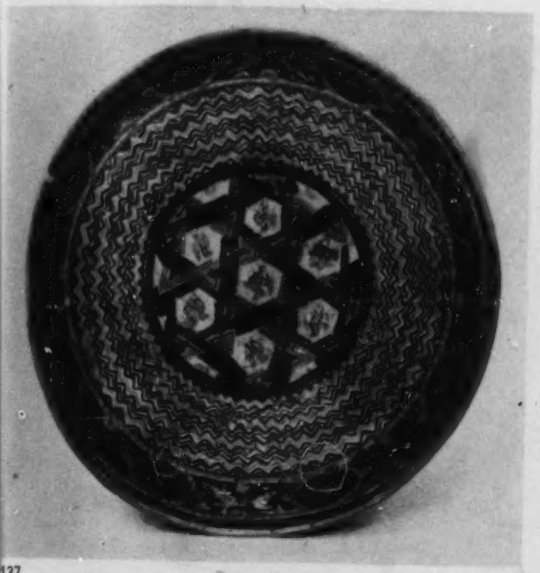
136

137
Bowl
With curving sides. Painted in underglaze colours, enamels and gilding
Persia: late 12th-early 13th century
d 8¼in / 21cm
Published: *Bahrami* pl XXXIII

138
Potiche
Relief moulding with gilding and red enamel on turquoise glaze
Persia: 13th century
d 4in / 10·2cm
h 6in / 15·2cm

139
Hexagonal tile
Decorated in underglaze blue, red enamel and gilding with partial relief
Persia: late 12th-early 13th century
w 7¾in / 10·8cm

140
Ewer
Decorated with gilding and white and red enamels on a lapis blue glaze
Persia: late 13th-early 14th century
h 12in / 30·5cm



137

139

138

140

141
Sweetmeat dish
Decorated in red and white enamels and gilding on a lapis blue glaze
Persia: late 13th-early 14th century
d 11¼in / 28·5cm

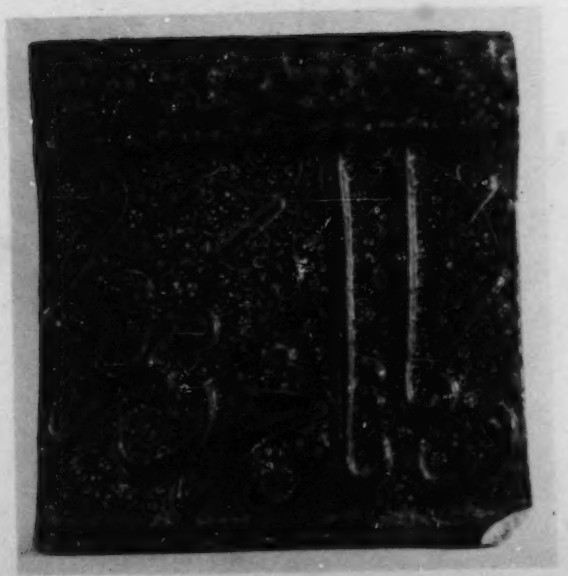
142
Tile
Relief moulded. Decorated with gilding and white enamel on deep blue glaze
Persia: late 13th-early 14th century
13×12in / 33×30·5cm
Published: *Godman Collection* p 21, no 140, pl XXII (151)

143
Cross tile
Relief moulded and decorated in red and white enamels and gilding on a lapis ground
Persia: late 13th-early 14th century
w 8¼in / 21cm

144
Dish
Flat rim: decorated in underglaze black and blue
Syria (Raqqa): late 12th-early 14th century
d 10½in / 27·3cm

141

143



142

144

145
Dish
Flat rim. Painted in underglaze dark brown and cobalt: across the centre a band of simulated Arabic in *naskhi* script
Syria (Raqqa): late 12th-early 13th century
d 10¼in / 26·7cm
Published: *OCS* 87

146
Vase
Painted in black under turquoise glaze
Syria (Raqqa):
h 7½in / 19cm

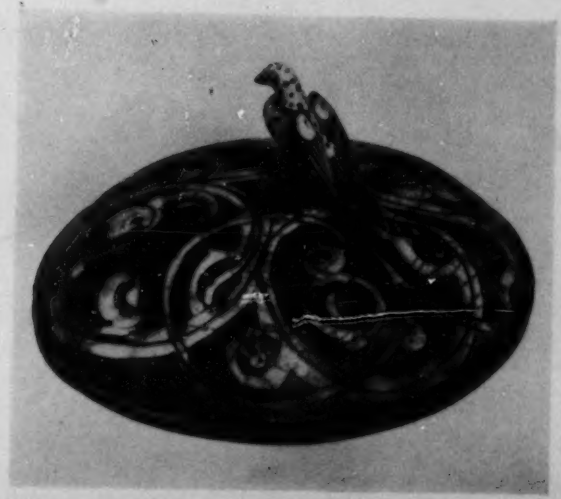
147
Basin
Curving side: decorated on outside in underglaze blue, red and black
Syria (Raqqa): 13th century
d 7½in / 19cm

148
Cover of bowl
Painted in underglaze black and blue. On underside, confronted herons in black
Persia (Kashan): late 12th-early 13th century
d 7in / 17·8cm
Published: *Eumorfopoulos Catalogue* F.424 pl LXXIII

145

147

146



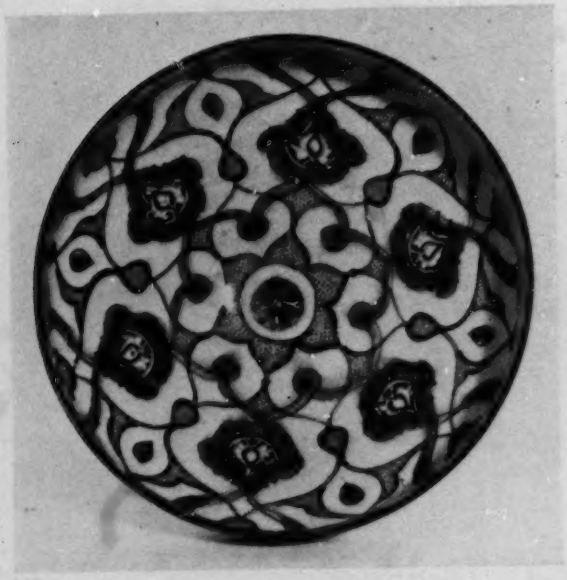
148

149
Bowl
Side straight then sloping inward to highish foot. Painted in underglaze black and blue
Persia (Kashan) : late 12th-early 13th century
d 8in / 20·3cm
Published: *Bahrami* pl XXVIII(a)

150
Bowl
Curving side on highish foot. Painted in underglaze black and blue. On outside, leaf spray
Persia (Kashan) : 13th century
d 6in / 15·2cm
Published: *Bahrami* pl XXX(b)

151
Bowl
Curved side on highish foot. Painted in underglaze black and blue. On outside, leaf sprays
Persia (Kashan) : 13th century
d 6in / 15·2cm

152
Bowl
Straight side; painted in underglaze black and blue; outside unglazed
Persia (Kashan) : 13th century
d 8¼in / 21·5cm



149

151

150

152

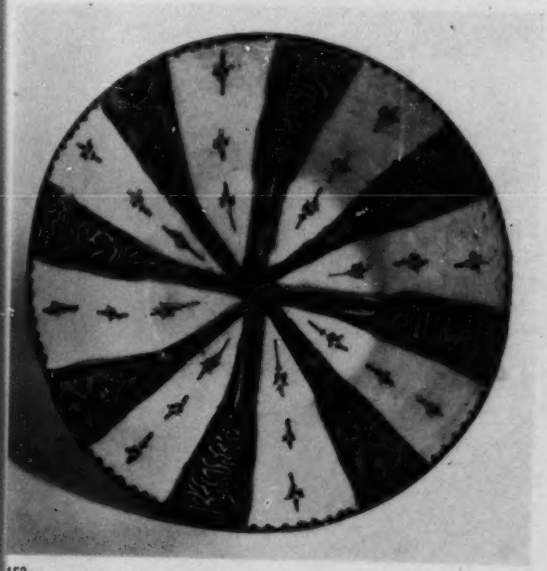
153
Bowl
Straight sided conical. Painted in underglaze blue and black
Persia (Kashan) : late 12th-early 13th century
d 6¼in / 16·5cm

154
Bowl
Painted in underglaze blue and black
Persia (Kashan) : 13th century
d 9¼in / 23·5cm.

155
a
Bowl
Painted in underglaze blue
d 8in / 20·3cm

b
Ewer
Painted in underglaze blue
h 8in / 20·3cm

c
Bowl
Painted in underglaze blue
d 8¼in / 21·6cm
Persia (Kashan) : late 12th-early 13th century
Published : *Bahrami* pl XIII



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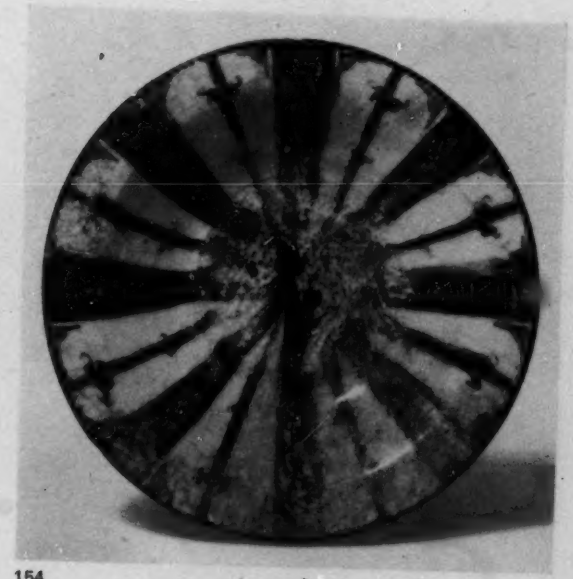

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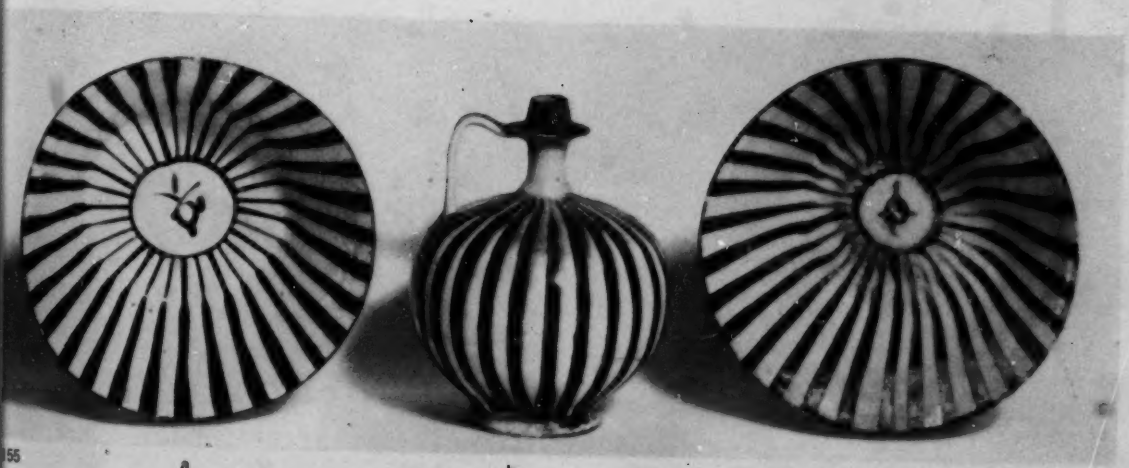


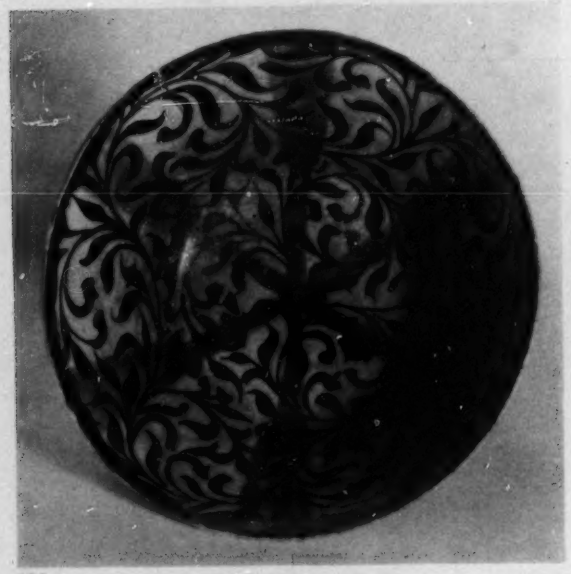
155 a b c

156
Bowl
Painted in black under turquoise glaze with radial strokes of cobalt. On outside, in black, lilies and cobalt strokes
Persia (Kashan) : early 13th century
d 8¼in / 21cm

157
Jar
Painted in black under turquoise glaze with cobalt on lip and in lower half of body
Persia (Kashan) : early 13th century
h 12⅜in / 31·5cm
Published : *Bahrami* pl XIV

158
Bowl
Straight sided conical. Painted in black under turquoise glaze
Persia (Kashan) : late 12th-early 13th century
d 8¾in / 22·2cm

159
Bowl
Straight sided conical. Painted in black under clear turquoise glaze. On outside, leaf sprays
Persia (Kashan) : late 12th-early 13th century
d 6in / 15·2cm



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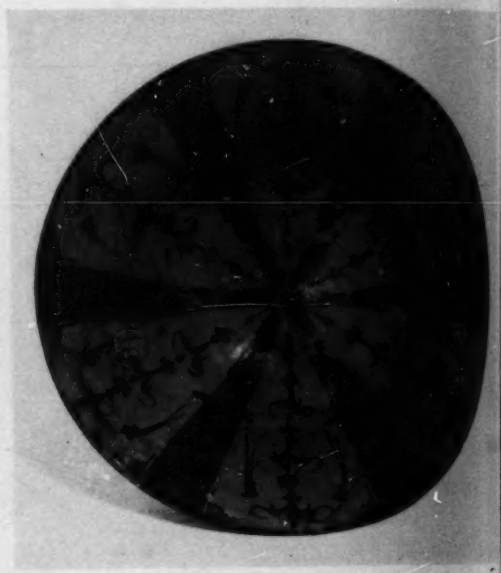


158

157

159

160
Bowl
Straight sided conical. Painted in black under turquoise glaze with touches of cobalt. Persian verses inscribed in *naskhi* script. On outside, leaf sprays
Persia (Kashan) : late 12th-early 13th century
d 8¼in / 21cm

161
Bowl
Straight sided conical. Painted in black and blue under turquoise glaze. On outside, vertical leaf sprays
Persia (Kashan) : late 12th-early 13th century
d 5¾in / 14·7cm

162
Bowl
Straight sided conical. Painted in black under turquoise glaze
Persia (Kashan) : late 12th-early 13th century
d 7½in / 19·8cm

163
Ewer
Painted in black and blue under a turquoise glaze
Persia (Kashan) : 13th century
h 12in / 30·5cm

160

162

161

163

164
Ewer
Moulded in the form of a horseman. Painted in turquoise with touches of cobalt
Persia: late 13th century
h 11¼in / 28·5cm

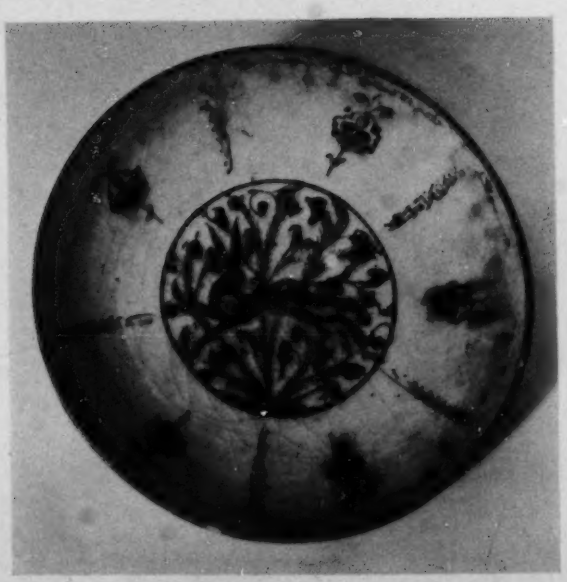
165
Bowl
Straight sided conical. Painted in underglaze cobalt, turquoise, black and purple
Persia (Sultanabad district): late 13th century
d 7½in / 19·3cm

166
Bowl
Convex side. Painted in underglaze black and blue
Persia (Sultanabad district): late 13th-early 14th century
d 5½in / 14·3cm

167
Dish
Rim almost flat with upturned edge. Painted in underglaze black and two shades of blue. On outside, paired vertical lines
Persia (Sultanabad district): late 13th-early 14th century
d 13⅜ in / 34cm
Published: *OCS* 84 G Reitlinger, Sultanabad, Classification and chronology. *Transactions of OCS* 1944-1945, vol 20, pl 11d

164

166



165

167

168
Bowl
Underglaze painting in black and cobalt
Syria: late 13th century
d 12½in / 31·7cm

169
Vase
Underglaze painting in black and turquoise
Syria: late 13th century
h 10¼in / 26cm

168

169

170
Bowl
Underglaze painting in black and two shades of blue on outside, floral sprays
Persia (Sultanabad district): first half of 14th century
d 8in / 20·3cm
Published: *Olsen Collection* no 105

171
Bowl
Underglaze painting in black and two shades of blue
Persia (Sultanabad district): early 14th century
d 5in / 12·7cm

170

171

172
Bowl
Straight sided conical. Underglaze painting in blue and black. On outside, panels of stylised leaf scrolls
Persia (Sultanabad district) : early 14th century
d 8in / 20·3cm

173
Bowl
Convex side. Painted in white slip with black outlines on brownish-grey slip under colourless glaze. On outside, gadroons
Persia (Sultanabad district) : about 1300-1350
d 8$\frac{1}{4}$in / 20·3cm
Published : *OCS* no 70

174
Vase
Painted in blue and black with raised white details
Syria (Damascus) : 14th century
h 12in / 30·5cm
Published : *Godman Collection* p 66, no 1, pl VII(440) : *Later Islamic Pottery* pl 11

175
Dish
Painted in underglaze black and blue. On outside, a band of leaf sprays
Syria : 14th century
d 10$\frac{3}{4}$in / 27·3cm

172

174

173

175

176
Ewer
Painted in black under turquoise glaze
Persia (probably Sultaniyeh) : early 14th century
h 12in / 30·6cm

177
Bowl
Flat rim turned inwards. Painted in black under turquoise glaze
Persia (Sultanabad district) : 14th century
d 8¼in / 21·6cm

176

178
Tile
Moulded in the form of a *mihrab* under a turquoise glaze
Persia : 14th century
14½×10in / 36·2×25·4cm

178

177

179
Drug-jar
Painted in brassy yellow lustre on a deep blue glaze
Syria (probably Damascus): 14th century
h 14in / 35·5cm
Published: *Godman Collection* no 39, pl VI (right): *OCS* no 89, pl 32: *Later Islamic Pottery* pl 9

180
Drug-jar
Painted in gold and ruby lustre on a deep blue glaze
Syria: 14th century
h 13in / 33cm
Published: *Godman Collection* p 7, no 41, pl VI (470)

179

180

Books for further reading

Arthur Lane
1
Early Islamic Pottery, London 1947
2
Later Islamic Pottery: Persia, Syria, Egypt, Turkey, London 1957

These two books give the most authoritative and comprehensive account of the subject: both contain bibliographies. Those wishing for an exhaustive list of the literature devoted to Islamic Pottery should consult:

K A C Creswell
A Bibliography of the Architecture, Arts and Crafts of Islam to 1st January 1960, Cairo 1961

Index of Lenders

Anonymous 31, 32, 65, 71, 166

Raymond Ad[illegible] 66, 73-76, 80, 82, 90, 96-98, 105, 108-111, 113, 115-121, 132, 134, 135, 137, 149-151, 153, 157-160, 164, 165

M Bourke 55, 85

B C Coombes 67, 154

Mrs C Crosthwaite 152

The Hon. Robert Erskine 7, 11, 44, 177, 178

S K Garratt 19, 72, 104, 156

Miss Godman 99-102, 127, 130, 142, 174, 179, 180

Peter Harris 10, 24, 39, 41

Derek Hill 95, 162

Jeremy Hill 16, 30, 34

W R Jeudwine 27, 29, 103

Keir Collection 2, 5, 6, 12, 14, 15, 17, 18, 20, 22, 23, 25, 28, 31, 33, 38, 40, 46-55, 57, 60, 64, 68-70, 77, 78, 83, 84, 87, 89, 91, 92, 106, 107, 112, 114, 122-124, 129, 131, 136, 138-140, 143, 148, 155, 163, 170-172, 175, 176

Mrs Arthur Lane 93

The Rt. Hon. Malcolm MacDonald 36, 42

Kenneth Malcolm 8, 26, 35, 141

The Executors of the late Sir Victor Mallet 37, 61, 81, 88, 161

Gerald Reitlinger 1, 4, 9, 13, 45, 56, 58, 62, 79, 86, 94, 125, 126, 128, 133, 144-147, 167-169, 173

J M Rogers 63

R Strauss 3, 43

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